



Public Safety enforces new booting policy

BY SYDNEY HARSH
ASSOCIATE EDITOR

Parking tickets – who knew something so small could turn into a nightmare.

A new policy made its way to campus grounds: the boot and vehicle immobilization policy.

The policy became effective January 1, 2016.

The Office of Public Safety said they refused to let the parking problem at La Roche get the best of them.

“Our main problem with parking on campus is that there are entirely way too many people – whether they be a student, resident, faculty, or staff member – who have an unregistered vehicle racking up five, six, or seven tickets,” Director of public safety Mark Wilcox said.

He said at that point, they have no information about who those individuals are or how to contact them, so the best solution to fixing that problem is to immobilize their vehicle by using a boot.

The director said, “Every semester we have to issue so many parking tickets to residents on campus for parking illegally.”

“Something needed to be done about the situation,” Wilcox said. “We needed to create a policy to enforce parking regulations on campus immediately.”

He said the number of parking tickets they give out varies from day to day and time to time. With that in mind, it is extremely hard to keep track of how many tickets the Office of Public Safety issues each semester, the director said.

“Year to date – the office has given out 556 illegal parking tickets to residents,” the director said.

Numerous students said they have been affected by this policy since it has been implemented.

Rebecca Hammerly, sophomore radiography and health science major, said she had a boot placed on

Redhawk Productions presents new sketch show *See page 10 for full story*



Film club officers (from left to right) Andre Parker, Mollie Farruggia and Jeff Bell preparing for the premiere of “It’s Sketchy.”

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her car a couple of weeks ago.

“I was mad at first because I hadn’t gotten a ticket all semester,” Hammerly said.

Wilcox said students should be aware of the parking policies on campus by this point in the semester.

“The first two weeks of school is when we give out warnings,” he said.

“This allows students time to come and get their parking passes, as well as to ask any questions they may

have regarding the parking policies.”

The director said they usually do not give out anymore warnings once that two weeks is up.

However, some students said they did not pay attention to the warnings they received.

Hammerly said she was shocked when she walked out to her car.

“When I walked out to my car I saw that it was booted,” Hammerly said. “I needed it removed right away

so I could make it to the hospital for a family emergency.”

Hammerly said that she wished she was more familiar with the policy to prevent the situation from happening.

However, Hammerly made a suggestion.

“Someone should be on staff at all

SEE BOOT, PAGE 10

Alumnus discusses career, La Roche’s influence

BY MEGAN POLAND
EDITOR-IN-CHIEF

La Roche College proves that size doesn’t matter when it comes to churning out successful and talented graduates.

A shining example of this is Greg Weimerskirch, an alumnus from 1990. Weimerskirch graduated with a bachelor of science in interior design.

Weimerskirch is an art director for films, a freelance job where he works for six months, takes a two

month break, then starts another movie.

The La Roche alumnus said he learned about the role of art directors in films during his junior year. After reading articles about special effects company Industrial Light & Magic, which Lucasfilm owns, Weimerskirch said he applied for their internship program. He said that getting accepted into the program was a life-changing

experience and where he learned about combining his love of interior design and architecture.

However, Weimerskirch admitted that he didn’t follow the perfect path to his dream job; he said he bounced back and forth between interior design, architecture and film, ultimately settling with film.

His credentials include: American Wedding, The Perks of Being a Wallflower, Jack Reacher, Promised

Land, The Fault in Our Stars, Southpaw and Love the Coopers. Weimerskirch has also lent a hand in movies such as Star Trek: Generations, Star Wars: Episode II and III, I Am Number Four and Contraband.

The art director said there are different things he enjoys about each

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Humans of La Roche

Similar to Brandon Stanton's Humans of New York, Associate Editor Sydney Harsh set out to ask students inspiring and motivating questions, eliciting insightful responses.



“A lot of things inspired me to travel to America for school. There are a lot of fun, new things to try in America. China has a completely different education system than here in America. In America, I have more freedom to participate in classes. I am also able to make more decisions by myself when it comes to my education, rather than just getting by and following the rules. However, traveling to America has made me grow a lot as an individual, and I am loving every bit of it.”

– Silin Xiao, senior biology and biochemistry major

“The highlight of my day is being able to hang out with my friends. However, I also really enjoy knowing that the courses I am currently taking will help me in the future, especially right after graduation. Another highlight to my day is taking time to sit down, relax, and watch my soap operas every afternoon.”

– William Corley III, junior communications major



“The one thing that gets me through my day is baseball. Baseball is what I look forward to the most, especially since the season just started. I really enjoy playing baseball every day. It helps me clear my mind of all the stress I might be facing, as well as to just enjoy the game and relax.”

– Ben Herstine, junior business management and marketing major

“I would like to see the world change by having the people of the world accept more of the differences that we all face. I would also like to see how those differences strengthen us as human beings. I feel that people don't take the time to understand where other people are coming from, as well as the struggles they may face. We are judging other people instead of understanding their point of view. But, let's set aside our differences to listen and understand people's stories; that's how we can change the world.”

– Arielle Ari Shake, junior math/finance major



Service

Volunteers visit Baltimore to combat homelessness, poverty over spring break

BY KRISTEN SPEZIALETTI
CONTRIBUTING WRITER

Over spring break, 12 students and two staff members travelled to Washington D.C. to participate in the ongoing efforts of improving poverty-stricken neighborhoods.

The trip was through an organization called “Break A Difference.” It “strategically engages individuals and institutions through service to make positive impacts in communities and on those who serve.” They also, “recognize service and volunteering as power tools to tackle such important matters as leadership development, team building, and employee engagement,” according to the organization’s website.

The staff members that attended this Alternative Spring Break were Sister Karina Conrad and Candace Okello, Assistant Director for Multicultural Affairs. Throughout

the trip, students and staff worked in facilities to help the large number of Baltimoreans living in poverty. Not only is Baltimore impoverished, but also has an all-time high crime rate.

In total, six schools participated in this trip including Savannah State University and Saint Louis University. Participants stayed at the Boys and Girls Club of Greater Washington, sleeping on cots in the club’s gymnasium. “I would encourage other students to attend next year because once you set aside all of the negatives--cold showers and cots-- and focused on what you were actually there to do, it makes you feel good and want to continue to help out communities in need,” Sydney Harsh said.

Volunteers staffed food pantries, upgraded transitional housing, and helped maintain shelters while working to better understand the

struggles the city is facing.

Organizations such as Eastern Family Resource Center and Paul’s Place provide resources to help the rising number of Baltimoreans living in poverty. Members of the La Roche College Community served lunches and cleaned areas of the facilities. Participants worked in park restoration at Darley Park in Baltimore, helping to create a recreational area for children in the neighborhood.

Participants also had opportunities to experience the Baltimore and D.C. areas such as visiting the National Aquarium, Inner Harbor, and attending various D.C. excursions.

Not only did participants work toward the eradication of poverty, but also experienced positive personal outcomes. “Volunteering with ASB required me to step far out

of my comfort zone and allowed me to be grateful for the little things I have back home. The trip also made me realize that even though each of us has had ups and downs in our life, there is always someone else that had it worse than you,” Paige Faulk, Alternative Spring Break participant said.

Members of the La Roche College Community also participated in a poverty simulation that gave attendees a realistic perception of the struggles of living in poverty. Megan O’Neill said, “[Alternative Spring Break] gives students a new point of view and an up-close look at the poverty we’re aware of but may never see in person.”

Alternative Spring Break proved to be a positive and educational experience not only benefitting those in poverty, but also the members of La Roche College.



Paige Faulk preparing dinner at Eastern Family Resource Center.

© KRISTEN SPEZIALETTI

“Volunteering with Alternative Spring Break required me to step far out of my comfort zone and allowed me to be grateful for the little things I have back home. The trip also made me realize that even though each of us has had ups and downs in our life, there is always someone else that had it worse than you.”

- PAIGE FAULK



La Roche volunteers working at Civic Works, an organic farm. Left to right: Carley Malenka, Sister Karina Conrad, Candace Okello, Sydney Harsh.

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Social Psych

Simple question is more than the ears hear

How are you? Three short words can initiate conversations and establish relationships

BY LAUREN VILLELLA
ASSOCIATE EDITOR

How are you? It is a question people have long assimilated into their daily social interactions and one they dish out to friends and strangers alike.

Several sociological and psychological implications help to elucidate these three simple words that form a simultaneously commonplace and complex question.

According to Marie Deem, the question how are you? is akin to acknowledgment and often rooted in politeness. Deem is an adjunct faculty member in the sociology department.

"It's a polite way to greet someone, to show interest in them, to initiate a conversation," Deem said.

Barbara Herrington, Ph.D., the chair of the psychology department, described the question as a method people utilize to connect with another person.

"It opens the door for further communication, for further interaction," Dr. Herrington said. "I think it's a basis for a connectedness with other humans. I think it does serve a social purpose of making at least a minimal connection."

The meaning behind the question how are you? changes according to the relationship that exists between

something you believe is appropriate based on one's culture, values or beliefs."

Fundamentally, Deem said, individuals are assuming a 'role' and seeking acceptance from an 'audience.' Our ultimate goal, Deem said, is for others to view us as we wish to be viewed.

"Who we are is in constant flux," Deem said. "We play multiple roles, interact with multiple people and behave in ways that meet others' expectations."

The question how are you? acquires a different meaning when we slip into different roles, Deem said, such as the parent or friend role.

"When we're back stage, we're our true self," Deem said. "We take the makeup off, we take the costume off and we are who we are. So we tend to be more back stage with people we're close to."

Dr. Herrington noted the "stranger on a train" phenomenon. When two strangers who will never meet again engage in an interaction, Dr. Herrington said, self-disclosure can become a more comfortable prospect. The phenomenon, Dr. Herrington said, suggests people reveal more to a stranger because it is unlikely they will encounter that person again.

Deem said strangers may ask how are you? to gauge another person's mood or state of mind.

"If you're strangers and someone asks how you are," Deem said, "that's where you're like,

"Do you really want to know?" And you could really throw somebody off if you asked that question, or if you told someone how you really are."

We all, Deem said, have different motives that influence our interactions and behavior.

"It sounds very calculated, but it's not," Deem said. "It's just part of

being human and figuring out how to be human together. All of social interaction is an exchange. For what I give, there's an expectation that I'm going to get something. We are constantly engaged in that kind of give-and-take."

Dr. Herrington said the situation in which people ask how are you? can also influence the question's meaning and how others respond to it.

"Social psych is very situational," Dr. Herrington said. "If you're at a party and somebody's saying, 'Hey, how are you?' it might have a different connotation than somebody in a classroom. Situations can change the nuance of it."

Interaction, Deem said, is a dance of managing impressions.

"That means that I'm always trying to manage what you think of me," Deem said, "and make an impression on you that I want to make on you. You in turn do the same with me."

Deem said we adjust our behavior, including our questions, posture and facial expressions, according to the interaction. We are also, Deem added, constantly taking social cues from each other.

"We're always adjusting our behavior and our responses because we tend to see ourselves as other people see us," Deem said.

If someone asks the question how are you? most people feel obligated to pose the question back to the asker, Dr. Herrington said.

"A lot of relationships depend on reciprocity," Dr. Herrington said. "And so if somebody says something to you, you are socially obligated to respond in kind."

However, Dr. Herrington said, the specific situation also influences whether or not an individual reciprocates when someone asks him or her how are you?

"If you are passing somebody in the hall," Dr. Herrington said, "and you're saying, 'Hey, how are you?'"

the other person going the other way is not going to be able to reciprocate because of the time, temporal issues."

Dr. Herrington also cited the example of a sales call and the specific script people in sales utilize.

"If you answer the phone," Dr. Herrington said, "and it happens to be a sales call, they'll say, 'Hi, how are you today?' And people do feel obligated to say, 'I'm fine, thank you. How are you?' That's just the communication dialogue that's set up for those circumstances."

Sales people, Deem said, are a good example of people who know exactly what to say, when to say it and how to say it. The first thing a sales person asks when he or she

"We're always adjusting our behavior and our responses because we tend to see ourselves as other people see us."

- Marie Deem

makes a sales call, Deem said, is how are you?

"That's the first thing they'll ask you. And I'll say, 'Fine, how are you?' and they'll go, 'Fine, thank you for asking,'" Deem said. "That is part of their script. They all say that."

When kiosk workers, Dr. Herrington said, ask the question how are you? they are not motivated by politeness. Dr. Herrington said they utilize the question as a ploy to sell their product, something called the "foot in the door" technique.

"They don't just say, 'Buy my product,'" Dr. Herrington said of kiosk workers. "They engage you in a little tiny chitchat. 'How are you?' is a little tiny chitchat and as soon as you say, 'I'm fine. How are you?' you've initiated that tit-for-tat reciprocity and the seller will escalate it until it's harder for you to extricate yourself."

In daily social interaction, Deem said, we know if someone really cares how we are through nonverbal gestures and cues.

"We watch them, we listen to them, we look at their facial expressions, we look at their posture, we look at whether they're ready to walk out the door if we start telling them how we really are," Deem said.

"[How are you?] opens the door for further communication, for further interaction."

- Barbara Herrington

the people in the interaction, Deem said.

Deem noted the dramaturgical perspective, which sociologist Erving Goffman coined in his 1959 book "The Presentation of Self in Everyday Life."

In the dramaturgical perspective, Deem said, Goffman likened daily social interaction to the theater, with its many different compartments and opportunities for role-playing.

"If you think about the stage, and you think about theater, there's the front stage, there's the back stage, there's an audience," Deem said. "And the whole time you're trying to convince the audience of something, and often when you are on stage you're convincing the audience of



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Outdoors



The Harbour Town Lighthouse and Museum, opened in 1969.



A typical Hilton Head Island sunset sight.

© MIKE WEAVER PHOTOS



A beachfront view of the Atlantic Ocean in Hilton Head Island, SC.



A view of the ocean and one of South Carolina's boat docks at sunset.

Hilton Head Island offers outdoor fun

BY MIKE WEAVER

OUTDOORS CORRESPONDENT

With summer just around the corner, many families are working to plan vacations to outdoor destinations across the United States. Pittsburgh is in a perfect location for a road trip to well-known beaches along the Atlantic Ocean, as world class beaches can be reached in just one day of driving. I recently had the opportunity to travel to Hilton Head Island, located in the southeast corner of South Carolina along the Atlantic Ocean. I would highly suggest that, if given the opportunity, you visit this island due to its wide variety of outdoor activities, outstanding restaurants, and unique tourist spots.

Hilton Head Island is known for its array of outdoor activities which draw tourists, both young and old. Families can play mini-golf at one of the many beach themed courses on the island. The Pirate's Island Adventure Golf, located in the

central part of Hilton Head Island, is a great place to spend an afternoon playing mini-golf among waterfalls, palm trees, and treasure chests. Young children will especially enjoy this location, as there are many places along the course where they can pose with a life size pirate, pretend to walk the plank, or stand next to raging waterfalls for a great picture opportunity.

Another great outdoor activity on Hilton Head is to rent bikes and ride along the Atlantic Ocean. Hilton Head Island offers roughly 12 miles of paved bike paths ideal for exploring. Tourists can rent bikes from numerous locations along the island, park their car (normally at no cost), and spend the day biking along the beach.

The world class restaurants located along the island are another major reason to make the trip to Hilton Head Island. The Jazz Corner,

ranked as the number one restaurant in Hilton Head on TripAdvisor, offers a unique dining experience, as local jazz musicians offer entertainment to patrons enjoying fresh seafood prepared by some of the best chefs in the country. If you are looking to dine along the ocean, the Salty Dog Café, located on the southernmost tip of the island, is an American staple, with outstanding views of the Atlantic among beach themed décor and outdoor seating.

Finally, the unique tourists spots along Hilton Head are the some of the most interesting and picturesque sites in America. The Harbour Town Lighthouse is one of Hilton Head's most famous tourist spots. It has served as the site of countless weddings and family events. The lighthouse also contains a museum explaining its history and significance to the island. For only a few dollars, tourists can climb to

the top of the lighthouse and take in breathtaking views of the Atlantic. Another great tourist spot is Coligny Beach. Commonly recognized as one of the most tourist friendly beaches on the island, Coligny Beach offers free parking, many beach volleyball courts, traditional wooden porch swings, and tons of space to sit and enjoy the view of the ocean.

Hilton Head Island has been recognized by many critics as one of the greatest vacation spots in the United States. The wide variety of outdoor activities on the island, delicious food, and unique tourist spots make this island a great place to spend a week in the summer. If you have not yet planned a vacation, I would highly recommend making a road trip to Hilton Head Island and taking in the great outdoors, breathtaking views, and astounding power of the Atlantic Ocean.

Outdoors

Where do bugs go in the winter?

BY JOSH BAKTAY
CONTRIBUTING WRITER

If you're like me, then you've probably experienced at some point a terror that grips the depths of your soul and awakens a fury comparable to Bruce Banner when you close your eyes to go to sleep and you hear the distinct buzz of the stink bug flying in the unknown darkness. If you're like me and this has led to a frantic man-hunt in the dead of night like Boba Fett after Han Solo, then you might've asked yourself "Where do these and other bugs come from during the winter?" "The cold is supposed to kill everything, so how do the bugs return every spring?" The answer is fascinating.

Now, if we exercise a small dose of common sense we can conclude that the winter does not, in fact, "kill" anything, other than perhaps our spirits because summer has left us. Much like trees and other mammals, insects possess many different techniques to survive the winter. However, before we investigate these methods we must establish some definitions. First and foremost, the term 'overwinter' is a verb used to describe the survival of something, namely insects or plants, during the winter season. Secondly, we must establish why insects need to be concerned with surviving the winter. This is because insects, unlike humans, are ectothermic which means that they do not have an internal source of heat. Therefore, they are much more susceptible to colder temperatures. More specifically, insects are at risk for having all the water in their bodies frozen. Therefore, every technique listed focuses on preventing the water inside the insects from freezing.

In general, there are three different survival techniques, utilized by different species, that have evolved in order to ensure one's survival during the winter and foster biological development.

Migration is a common method for survival in which there are two types. The first is known as true migration and dictates that the insects that return after the migration be the same insect that left at the beginning of the season. This can be known as a round-trip journey and is similar to the migrating patterns of birds. The second type of migration differentiates from the first, in that, the insects that return are not the

same as the ones that left. The species that perform the second type of migration arrive at their temporary home, hatch a new generation, and then die. It is a new generation that is then born and returns to the original location. The Monarch butterfly is the trademark species for true migration. They make an incredibly long journey from as far north as Ontario, Canada to Mexico every August to October. The journey is on average 3,600 km long.

The second method for winter survival occurs on a much smaller, bio-molecular level. This method is referred to as freeze-avoidance which compares to the third method known as freeze-tolerance. As mentioned earlier, the primary concern is the formation of ice crystals within the cellular tissue. Insects that undergo freeze avoidance completely prevent ice formation while ice-tolerating insects control the degree to which ice forms within their bodies. Insects who reside in more temperate, northern climates experience a prolonged winter season and utilize freeze avoidance techniques. Insects who reside in warmer climates experience shorter periods of cold and utilize freeze-tolerant techniques.

Ice-avoidance insects use a two-pronged approach to prevent freezing. The first of this double-edge sword deals with supercooling points. Supercooling is the process of cooling a liquid below its freezing point (32°C for water) without changing it from a liquid to a solid. This oxymoronic phenomena is dependent upon the presence of a nucleation source. A nucleation source is something that an ice crystal can form on, allowing freezing to occur by providing a location. Think of them as the knobs on rock-climbing walls allowing you to hang on. In other words, in certain scenarios, if there are no nucleation sites then ice will not form even below its freezing temperature. Within an insect's body a nucleation source can be micro-sized pieces of dust or food. Therefore, an insect can lower the temperature at which it will freeze by removing dust and food which will prevent the formation of ice crystals, allowing its internal water to be supercooled.

The second edge of this biological



A dead stinkbug trapped in a gas pump's screen.

© JOSH BAKTAY

sword involves the production of cryoprotectants which prevent cellular water from freezing. In other words, cryoprotectants are a form of antifreeze like in your car. The most common cryoprotectant is called glycerol which insects create from glycogen (think large reserves of sugar that animals use for energy). The secretion of glycerol throughout their head, abdomen, and thorax lower the temperature at which their water freezes. This allows them to exist during the winter climate.

Freeze-tolerant insects utilize the same concepts but in reverse. Instead of preventing ice formation, these insects control and manipulate the rate and amount of ice formation. They accomplish this through a controlled production of nucleation proteins which provides sites for ice crystal formation when and where the insects want as opposed to removing all of them. These insects also utilize glycerol as an antifreeze. Eighty-five percent of insect species that live in warmer climates are classified as freeze-tolerant because they do not have to sustain an extended winter and must adapt to faster changing temperatures. In comparison, freeze-avoidance insects enter a form of hibernation when their survival techniques are engaged. Therefore, only 29 percent of species in the northern hemisphere are freeze-tolerant.

Another fascinating cryobiological defense mechanism that occurs in all hibernating insects is the production of

thermal hysteresis factors (THFs) via a seasonal photoperiodic timing mechanism (Quote that sentence if you ever want to sound annoyingly intelligent). In short, this describes the production of another antifreeze molecule (like glycerol) based on the amount of light during the day (referring to photo-light-periodic-time). During the winter, the sun sets earlier and decreases the amount of light each day which increases the production of antifreeze THFs. These molecules differ from glycerol, however, in that they bind directly to the ice molecules in order to prevent the physical growth of the crystal rather than interacting with the water to lower its freezing point. This process is a more physical defense mechanism rather than the biochemical one of glycerol production.

And yet, of course, we are ignoring one of the most obvious methods of survival which leads to the distress that many of us have experienced when we hear that infernal buzz before bed: cohabitation. Many species seek shelter and warmth inside the attics and walls of our homes, removing the need for these survival strategies and allowing their populations to grow uninhibited.

All in all, even if you're a hater of the creepy-crawlies, and all winged-fiends like me, we can at least appreciate the amazing biological processes that allow this critical group of our ecosystem to survive.

"In general, there are three different survival techniques, utilized by different species, that have evolved in order to ensure one's survival during the winter and foster biological development."

Writing

Use of cursive writing declines, survey says

By LAUREN VILLELLA
ASSOCIATE EDITOR

Cursive writing is losing its grip on college students.

A recent survey revealed a decline in cursive writing usage from the time students first learn it until they enter their college years.

In February 100 La Roche College students responded to a 10-question survey about their writing habits and their opinions about cursive writing. Sixty-two female students and 38 male students completed the survey.

The 100 students consisted of 24 freshmen, 31 sophomores, 23 juniors and 22 seniors. The students who responded to the survey belonged to more than 30 majors.

The survey revealed that 91 percent of students said they first learned to write in cursive in elementary school. However, 80 percent of these students said they feel they write in cursive less than when they were a child.

Jessica Lee, a freshman majoring in professional writing and journalism, said she learned to write in cursive in elementary school.

"They taught me and told me I'd use it in high school," Lee said, "but when I got to school they never required it."

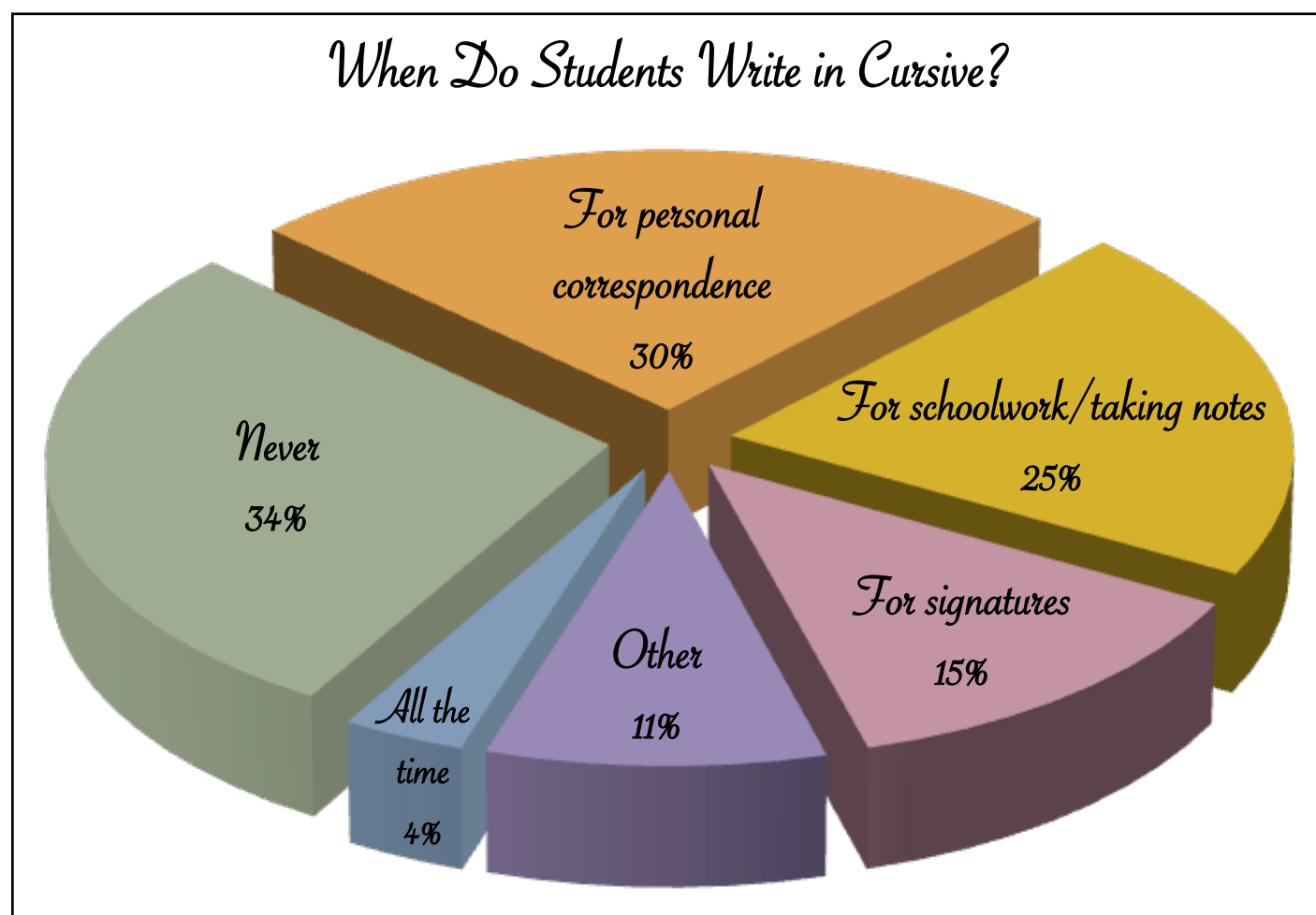
The survey indicated a steady decline in grade levels in which teachers required students to complete their schoolwork in cursive.

According to 63 percent of La Roche students, teachers required them to complete their schoolwork in cursive in elementary school. That number declined to 22 percent for middle school and to three percent for high school.

Ten percent said their teachers required them to complete their schoolwork in cursive in elementary, middle and high school. Of that 10 percent, seven said they feel they write in cursive less than when they were a child.

Amanda Dugan, a senior majoring in sociology, said teachers required her to complete her schoolwork in cursive in elementary school.

"A lot of my friends and peers don't even know how to write in cursive or sometimes can barely read it," Dugan said. "Learning it has



Above: A pie chart depicting when La Roche College students said they write in cursive. © LAUREN VILLELLA

helped me a lot."

Seventy-five percent of students said they generally print on a daily basis. Twenty percent said they both print and write in cursive. Two students responded they neither print nor write in cursive.

Sirine Darwich, a freshman computer science major, reported she neither prints nor writes in cursive. Darwich said she did not learn to write in cursive in school and never writes in cursive.

"I don't need it," Darwich said.

The survey revealed no marked discrepancy between freshmen and seniors' general writing habits. Sixteen percent of freshmen and 17 percent of seniors in all majors said they generally print on a daily basis.

The survey's results showed instances when students write in cursive, with personal correspondence as the most prevalent. A quarter of students

reported they write in cursive for schoolwork or taking notes.

According to 15 percent of students, the only time they write in cursive is when they need to sign something. Three percent said they write in cursive for tasks related to their job.

Art work, Janetleigh Vennare said, requires her to utilize cursive writing. Vennare, a sophomore psychology major, said she also writes in cursive for schoolwork, taking notes and personal correspondence.

Emily Dawson, a sophomore majoring in child and family studies, said she writes in cursive only for penning a professional letter.

At 34 percent, however, the majority of students said they never write in cursive. Students produced a variety of reasons why they feel cursive writing is on the decline.

Sixty-eight percent reported cursive writing is on the decline because it is not a required subject in schools. Sixty-six percent attributed its decline to texting and email and 46 percent to a general lack of interest.

Cursive writing's lack of legibility makes it less prevalent, according to Desla Charlery, a sophomore biology major.

"Handwriting is already difficult to understand," Charlery said. "Cursive enhances that."

Eighty-two percent of students reported they sometimes find it

difficult to read other people's cursive writing. Eleven percent said they struggle to read other people's cursive all the time.

Other students corroborated Charlery's view. Ryan Parkinson, a freshman, wrote cursive writing is on the decline because it is harder to read than print. Parkinson said he never writes in cursive and finds it difficult to read other people's cursive writing all the time.

According to Austin Seibert, a junior, cursive writing is less prevalent because print is easier to grasp. Seibert reported he only writes in cursive when someone specifically asks him to sign and not print.

Cursive writing is less widespread because it does not have much use other than for signatures, according to Gabe Panitzke, a freshman. Panitzke said he only writes in cursive when he needs to sign his name.

Victoria Andrews, a junior radiologic technology major, linked cursive writing's decline to the prevalence of technology, including texting, email and electronic signatures. Andrews said she writes in cursive for personal correspondence and signing documents.

The survey revealed that not only is cursive writing on the decline

"A lot of my friends and peers don't even know how to write in cursive or sometimes can barely read it. Learning it has helped me a lot."

- AMANDA DUGAN
SOCIOLOGY MAJOR

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Sports

Pittsburgh Pirates gear up for new season

By PAUL McDONALD JR
CONTRIBUTING WRITER

Another year, another spring means Pirates baseball is back and in full swing in Bradenton, Fla.

This is a huge season for the Pirates, with most of their players in their prime, but most importantly, the last time the Bucs went to the playoffs for three straight years, 20 consecutive losing seasons followed.

The Pirates have a few missing pieces in their puzzle. They need a fourth and fifth starter, a steady first baseman that can hit behind McCutchen, and another left handed pitcher for the bullpen.

With Liriano and Cole, at the top of the rotation, and Jon Niese in the third spot, the fourth and fifth spots are up for grabs.

With the signing of Ryan Vogelsong, over the off season, and Jeff Locke, filling out the bottom of the rotation will be key if the Bucs want to compete again in the best division in baseball. With talent in the minors itching for their call up, there is extra pressure on the bottom of the rotation.

First base will be platooned again this year. One of the issues the Pirates have had over the previous seasons is finding a consistent first baseman that can play 130-140 games a year, that hits for power while maintaining a decent average (280 or higher), and can play defense. One can only wonder if Josh Bell finally makes his appearance, in the big leagues, at first.

The bullpen has been key in their previous seasons and this year it will be even more vital for their success. They have added depth with the signing of Juan Nicasio. Currently he is being used out of the bullpen, and could make a few spot starts during the season, but don't be surprised if he takes Locke's position in the starting rotation during the early

part of the season.

If this happens Locke moves to the bullpen. Which would give the Bucs two left handed pitchers, but the issue is how inconsistent he has been over the course of his career. Which leaves Tony Watson. Over the last four seasons he made at least 67 appearances from the pen, with the most being 78 in 2014, which is taxing since he is the only left handed specialist. If the Pirates can find one via trade or from the minors it will improve their already dominate bullpen.

Projected defensive lineup:

LF: Starling Marte
CF: Andrew McCutchen
RF: Gregory Polanco
3B: David Freese
SS: Jordy Mercer
2B: Josh Harrison
1B: John Jaso

P: Francisco Liriano (Already announced opening day starter)

Projected lineup:

1. Josh Harrison
2. Gregory Polanco
3. Andrew McCutchen
4. John Jaso
5. Starling Marte
6. Francisco Cervelli
7. David Freese
8. Jordy Mercer
9. Francisco Liriano

Will Vogelsong revive his career, as a Ray Searage project? Will Tyler Glasnow or James Taillon make their Major League Debut after July 1st or will they be needed before then? Is their first baseman of the future currently on the roster or in the minors? These are several questions among many more the Pirates face as they head into the 2016 campaign.

Projected final record: 92-70

Opening day for the Pirates is Sunday April 3 at 1:05 against the Cardinals.



Above: A statue of Johannes Peter "Honus" Wagner, also known as "The Flying Dutchman." Honus Wagner was a Pittsburgh Pirates shortstop from 1900 to 1917 and was one of the first MLB players inducted into the Hall of Fame in 1936.

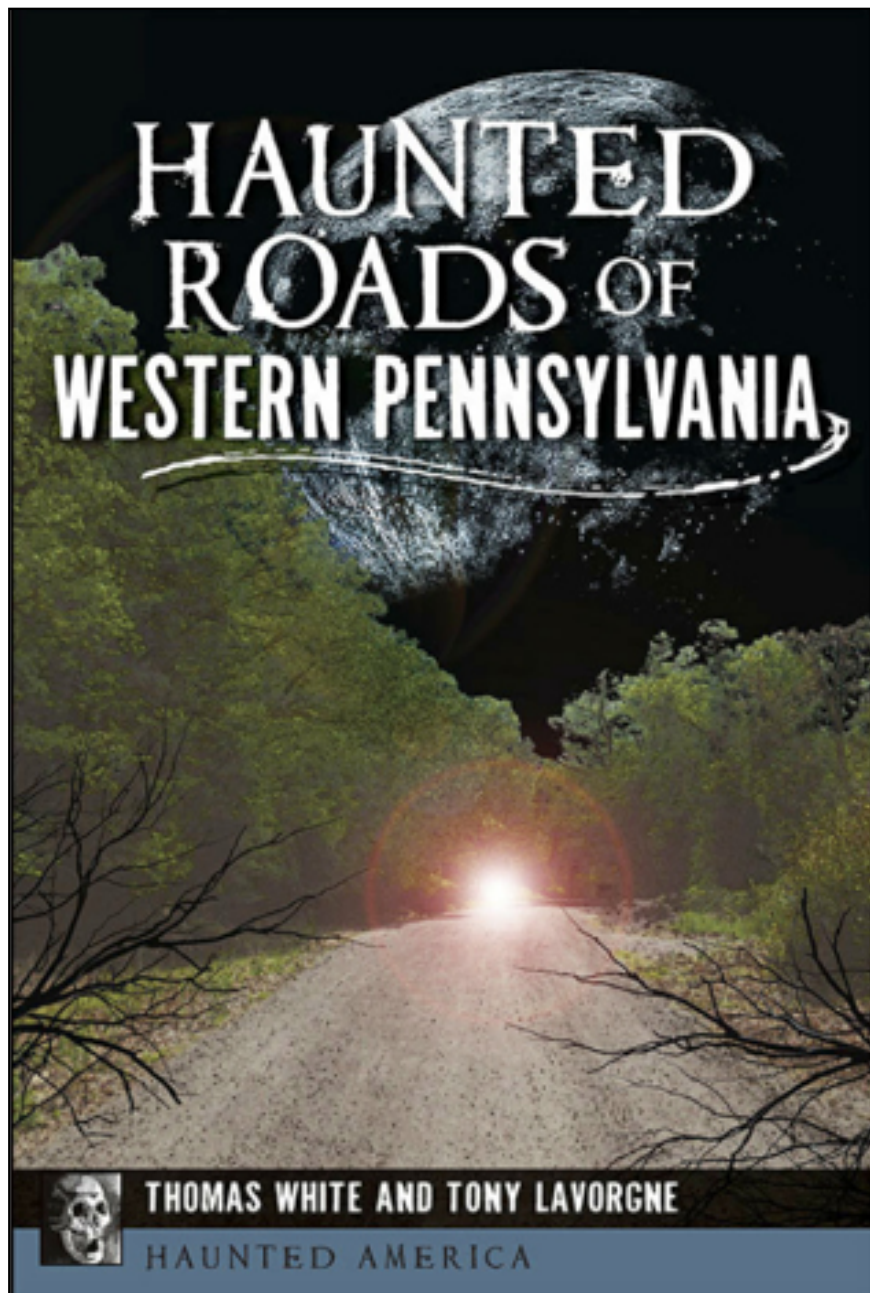


A Pittsburgh Pirates banner hangs on a streetlamp, pictured left, near PNC Park, pictured right.

© PAUL McDONALD JR PHOTOS

Literary Society

Author shares stories of local legends



BY SARAH REICHLÉ
EDITOR-IN-CHIEF

An author broke down the stories behind alleged haunted roads for a crowded event in the Ryan Room.

Thomas White, a La Roche alumnus, professor, and avid writer, discussed his latest book “Haunted Roads of Western Pennsylvania” for the Literary Society event in March.

White, Duquesne University’s Archivist and Curator of Special Collections, said he tries to go beyond retelling ghost stories. He said, “Just like anything else you can

analyze ghost stories and see what they mean and why people tell them and why people tell them at certain times and certain places.”

He gave a brief reason as to why and how he researches and the interesting reality behind folklores.

White paraphrased Richard Dorson, an American folklorist, author and professor, as saying, “Folklore is the culture of people; it’s the hidden history that lies submerged in the official history about which historians write.”

White further added, “And what you can learn from folklore is folklore isn’t always factually accurate, but it’s accurate in what it means to people.”

Previously, White has written books about ghosts, witches, gangs and outlaws etc. so one may wonder what made him choose to dedicate a book strictly to roads.

“One of the reasons why I picked roads is because roads are actually kind of the most democratic haunted place and I’ll explain that,” White said.

He elaborated, “Usually if you go into an old house you’re trespassing or you have to get permission. If you go to a graveyard chances are if you are there after dark you’re trespassing and you get chased out. I mean that’s part of the fun of visiting a site but a road is generally public property and anybody can go there any time as long as you don’t wander too far off and cause trouble; you’re allowed to be there.”

“As a result,” White said, “when we study folklore legends, roads tend to have a lot more stories associated with them because they are open and easy to access.”

So what sparks peoples’ interest enough to visit a haunted road?

Many of the roads, White said, involve a legend trick. In order to explain the terminology, White used the Green Man’s Tunnel legend.

White said, “Supposedly you would drive up to the tunnel and you would blow your horn three times or call his name three times” and he would appear.

He added, “Many other roads and places have these type of legends associated with them. Usually they have some kind of ritual—you got to call a name three times or put your car in neutral—there is something you have to physically do to trigger a supernatural response. You’re triggering a response to get a supernatural reaction. But of course usually at that time somebody hears something make a noise in the woods or something and everybody screams and runs away.”

After you investigate the legend you become a part of the narrative, White said.

“When you tell the legend again you tell it with yourself as part of the legend, you become part of legend for a while and it makes it live on. And of course there’s no one static form of a legend.”

He added, “The real reason people go to haunted roads is to interact with the supernaturals to see if it’s real. To see if there is something there to see, if there is something beyond daily life. It’s something as mundane as a road which in daylight doesn’t look that scary or impressive, but if you do this described ritual and you go there at the right time you could provoke a supernatural response and prove there is something supernatural—maybe life after death, maybe something else—whatever you’re seeking to prove you do that through ritualistic interaction at the road, or whatever place.”

He said people try to confront their fears at these haunted roads and it’s something fun to do.

How do people hear about haunted roads?

White said it was initially passed through word of mouth or oral history. He gives examples about how stories change and how you can track the changes.

He said about haunted places, “People that went there in the ‘70s will tell a story, and people that went there in the early ‘80s will tell a story, and people that went there in the ‘90s will tell a story. And what you can do is by their age figure out what version of the story you’re hearing and can track how the story changes over time. But then what we can do is take that kind of change and match it up to what’s going on in society and culture to figure out what’s influencing these stories or if there is anything or what real historical events impacted the legend.”

By tracing stories and piecing them all together, White said he is able to research and look to see if any tragic events have actually happened or events that may have any impact on the folklore.

White discussed the actual locations of alleged haunted roads

SEE ROADS, PAGE 12

Bake sale benefits Sigma Tau Delta

BY SARAH TURNBULL

La Roche College’s English Honors Society, Sigma Tau Delta, hosted a bake sale from 11 to 2 on Wednesday, Feb. 24 outside the College Center square.

Rita Vinski, president of Sigma Tau Delta, said, “We had it to raise money for the club and to purchase T-shirts for the members. We made

\$134 to add to our budget.”

According to Sigma Tau Delta Vice President Lainey Standiford, the success of the bake sale went beyond raising funds for the club.

“It was a really big success, and whatever leftover food we didn’t sell went to the Literary Society event on Feb. 26. Either way, everyone did a

fantastic job and now we’ll be able to get club T-shirts,” Standiford said.

Founded in 1924, Sigma Tau Delta is an English honors society for students at accredited colleges and universities that grant baccalaureate or higher degrees. According to English.org, the society is “dedicated to fostering literacy and all aspects of

the discipline of English.” La Roche’s chapter is called Alpha Gamma Phi.

To be inducted into Sigma Tau Delta, students must maintain an above average GPA and demonstrate a commitment to pursue an area of English/Literature as a career.

Clubs

Film club debuts original sketch show

By JESS LEE

CONTRIBUTING WRITER

La Roche has its own version of Saturday Night Live, filled with the same humor and fun, except it isn't live.

The La Roche College film club, also known as Redhawk Productions, premiered the first two episodes of their sketch show, "It's Sketchy," on Thursday, March 17th. Following the episodes was an 11-minute special called, "Pirate Bar," and a preview for their upcoming special, "Streets of Cake."

Officers Mollie Farruggia and Jeff Bell wrote "Pirate Bar." Farruggia also wrote "Streets of Cake." Farruggia said the inspiration for "Pirate Bar" came from "One Piece" and her love for restaurant humor.

The showing was successful and showed the hard work and dedication of the students. At the conclusion of the episodes, Annie Carling, who had a role in "Pirate Bar," said she hadn't seen the other sketches until tonight but "really

liked the show." She said, "I thought it turned out awesome. Mollie and the group did an awesome job."

Ashley Conboy, a student who came to watch said she had a lot of fun and was looking forward to being a part of the group.

"It was a very strong start to a show with a lot of potential," Bell commented. "And as we progress through the semesters we will gain more and more people to join up with us, and we'll make better and better content. I assure you of that."

"It's Sketchy" began production last semester. The original idea came from film club officers Andre Parker, Ryan Bodrick, and film club member Kenny Swegmen.

"Ryan said he wanted to do a small skit idea he had and Kenny suggested we should start our own TV show. I took both ideas and combined them," Parker said.

Farruggia said most of the show is improvised, but the specials are

always scripted. Parker said there are currently over 37 ideas waiting to be mapped out and filmed.

Since the club recently obtained the four new officers, things are still being organized, Farruggia said. "Each of us has our own idea of what funny is. We always had one president for film club, doing one kind of entertainment. Now, we can put our minds together," she added.

Film club is working on the next few episodes, and are planning to do another premiere of episodes three and four before the end of the semester, Parker said. Parker also

said "Streets of Cake" is halfway through production and will be premiered with the new episodes.

"['Streets of Cake'] is a parody of Streets of Rage where we have to stop the evil syndicate from selling illegal baked goods," Farruggia said.

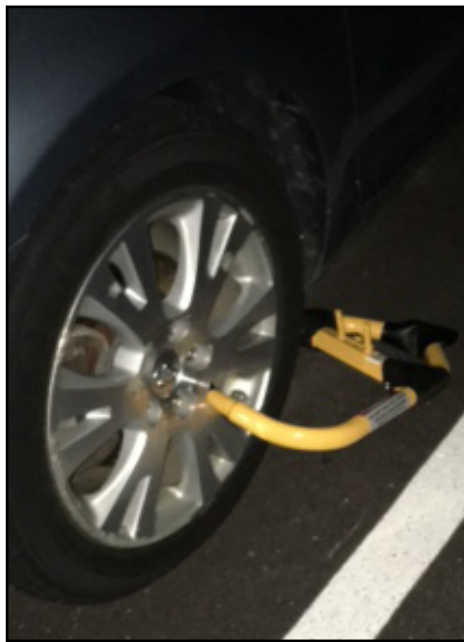
Film club is constantly looking for new members to join and the officers are always open to new sketch ideas, Parker said. "If you would like to join, you are more than welcome to!"

The first two episodes and the "Pirate Bar" special will be posted on the Redhawk's YouTube channel.

"It was a very strong start to a show with a lot of potential. And as we progress through the semesters we will gain more and more people to join up with us, and we'll make better and better content."

- JEFF BELL

Boot, continued from page 1



A car with a vehicle immobilizer, or boot, in the Bold Hall resident parking lot.

© TINA FERRARI

targets individuals who have unpaid tickets and whose vehicles are not registered.

Hammerly said she was one of those individuals.

"I had excessive parking tickets from the previous semester," she said. "If anyone's car was going to get booted it should and would be my car."

If people register their vehicles, Wilcox said, the Office of Public Safety has a way of tracking down the owner of that vehicle.

"For example," he said, "when you have your vehicle registered we can just bill the ticket to your account. So, we won't typically boot cars that are already registered."

The director said that he doesn't think it's fair to residents who pay for a parking pass to have to be booted due to somebody else's actions.

"Residents shouldn't be penalized because they can't find a spot to park in due to the fact that there are so many other people who don't buy parking passes," the Wilcox said.

He said this frustrated a lot of residents, faculty, and staff, which led to the Office of Public Safety officially addressing the parking issue.

The director said the college didn't

have the funding to purchase the vehicle boots until this year.

"The reason why the policy was implemented this year is because we finally got the funding to purchase the boots," Wilcox said.

"Since we had the boots on location," he said, "the Office of Public Safety could then come up with appropriate guidelines for the boot and vehicle immobilization policy."

The director then said that they informed the students, faculty, and staff about the policy through email, flyers, bulletin boards, and under every resident's door.

"The new policy is very beneficial to the students, faculty, and staff," Wilcox said. "Everyone who has had to park on campus knows that we have a parking issue."

The process to get the boot removed is pretty simple, he said.

"The Office of Public Safety places a sticker on your windshield," the director said. "When you see that sticker, call Public Safety, and we can then start the boot removal process."

However, Wilcox said, before they can take the boot off – you must pay student accounts the \$250 fine and bring them the receipt.

"Paying that fine isn't too bad

when you think about it because the \$250 goes to paying off your parking tickets," he said.

The director said if you owe more than \$250 it is not that big of a deal anymore because they have your name and can charge the rest of the ticket amounts to your account.

Overall, Wilcox said the boot and vehicle immobilization policy is helping the ongoing parking ticket problem.

"Since the policy was put into place, we've already had 40 people register their vehicle," he said. "Those were 40 people who were parking on campus illegally prior to that."

The director said, when he talked to those individuals personally the students said they registered their vehicles because of the new policy.

"The easiest solution to prevent your car from being booted," Wilcox said, "is to register your vehicle."

Hammerly said she agrees with that solution.

"Buy a pass to avoid getting booted," she said. "Even though the parking on this campus is awful you have to go by the rules to avoid the hassle of removing the boot, as well as paying extra money."

Are you interested in joining our staff?

The Courier is always looking for new writers and photographers.

Contact either Sarah Reichle or Megan Poland for more information on writing for the Courier.

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Entertainment

Pittsburgh Ballet Theatre reflects on emotion

BY RITA VINSKI

ENTERTAINMENT EDITOR

The Pittsburgh Ballet introduced its fourth performance of the season with a mixed repertory of four different performances.

While each of the four shows had very different story lines and styles, all related the similar theme of reflection.

The first performance of the show was entitled, "Jardin Aux Lilas," or "Lilac Garden."

Set in the Victorian Age to Ernest Chausson's "Poeme", the story tells of a bride-to-be saying goodbye to her lover as she prepares to marry another.

As the story progresses, the bride and her lover meet in secret at a garden party the night before her wedding to say goodbye.

During this time, another girl, or the character referred to "An Episode in His Past," comes to try and stir things up. However, the story ends sadly with the Bride going off to marry another with the feeling of hopelessness.

This performance had its beautiful moments of orchestrated violin and piano music, colorful, pastel settings and costumes and of course its talented dancers.

However, the dancer's emotions left a hole in the performance. While their movements represented the emotions of each character to match

the story, the facial emotions did not.

Much of the time, the faces of the dancers, especially the dancer portraying The Lover, had very robotic facial emotions. When The Bride looked sad and helpless as she said goodbye to him, The Lover looked like he felt nothing.

This went on for much of the first performance.

After a short minute pause following "Jardin Aux Lilas," the curtain ascended to reveal the set of the second performance.

The performance titled, "Eternal Idol," was based off of famous sculptor Auguste Rodin and his most celebrated works "The Thinker" and "The Kiss."

Throughout the performance, two soloists dressed in nude leotards represented the intimacy of the two figures in the sculpture using unique contemporary movements.

This dance represented the intimacy of the sculptures and the passion and purity of true love in real life romances. With the passion and purity, the lust was brought from deep within.

This dancers performed to the flowed, intimate style of Frederic Chopin's Piano Concerto No. 2 and reflected beautifully the lust and romantic passion of love.

Unlike the first performance,

"Eternal Idol" didn't disappoint and had the audience silent and entranced during the course of the performance.

With a twenty minute intermission following, the lights of the Byham Theater went black again to prepare for the next repertory.

The third performance called "Man in Black" was a western themed dance performed to the hits of Johnny Cash.

During the show, three male dancers and a female graced the stage in black and cowboy boots moving to the country guitar of Cash showing a mix of contemporary and western moves.

Performing to the lyrics of Cash's later hits, the group of four used the stage to perform the gracefulness of contemporary ballet with the added corniness of western dancing.

While each dancer added their own individual style to the performance, they brought their own styles together to move about the stage as one following performer.

This performance had both humor and a sense of seriousness to its mood as the dancers told Cash's songs that reflected memories and stories; it had the audience laughing and engrossed to the very end.

The dancers received a standing ovation at the end for their talent

until the lights grew again for another twenty minute intermission.

The last performance of the afternoon "A Fellow Feeling," was set to Wolfgang Amadeus Mozart's Piano Concerto No. 20.

Dressed in classic white tutus, tights, and leotards, principal dancers and member of the Corps de Ballet reflected the classic movements of ballet.

Making his choreographing debut, principal dancer Yoshiaki Nakano had the dancers moving to Mozart's music using graceful arm movements and footwork.

While Nakano had the dancer's choreography to match the ever changing pace of Mozart's music, the moves didn't grow in unison to the growing of Mozart's orchestra.

The movements were all very much grand and didn't grow smaller until the end of the performance when the dancers ended on their knees in an embrace.

Overall, Nakano's debut was a success.

The final performance of the Pittsburgh Ballet season begins on April 15th and is entitled "A Pirate Saga: Le Corsaire." Tickets are currently on sale.

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Positive Space encourages fearlessness, confidence

Both graphic and interior design professionals judged a variety of student work focusing on the themes of inner strength, boldness and uniqueness. The work is showcased in the Cantellops Art Gallery until April 9.



© SARAH REICHLER



Left: Julie Zanella's lighting design project, as well as information about the project's influence. Above: One of several posters promoting Positive Space.

Roads, continued from page 9

and how they all connect.

He said, "The important thing about haunted roads is they're always in what people call a liminal space. Now liminal space has different nuance definitions depending on what academic area you are in but for folklorists the liminal space is the place between spaces. Essentially it is a place like at the edge of the suburbs before you get to the country or you know a place where there is like maybe an area between a rich neighborhood and a poor neighborhood or some kind of psychological and physical boundary."

"Almost always a haunted road is in one of these liminal places and maybe multiple liminal places simultaneously. So they're already in a place that is vague and undefined. So it is the perfect place for a ghost story."

After extensively explaining the background work involved behind his book, White discussed the roads outlined in his book. He said his all-time favorite one is Blue Mist Road located in North Park, not far from La Roche College.

Irwin Road, commonly referred to as Blue Mist Road, is located in North Park and stretches about two and a half miles, White said. The road has been closed for years now but is still accessible on foot as a walking trail.

"Blue Mist Road has a lot of legends about it," White said. "This is the one I have always heard when I was in high school."

Back in the late 1980s, when he attended North Hills High School, White's teachers would tell him not to go down to that road because there were Satanists out there and that they killed some kid from the

nearby school district, perhaps from Shaler or North Allegheny.

"Of course no bodies ever turned up," he said. "The thing is, though, around that time the road was actually barricaded by police barricades on the one end and so it seemed like what they were saying was true."

He added that some people were saying that the police were actually Satanists, too. White said the Satanic Panic impacted these legends.

"The people who would tell the earliest stories from the early '70s, they talked about hearing about a car accident, a fatal car accident, where a couple with their kids was driving down the road and either a drunk driver or a deer came the other way and drove them off the road. They wrecked their car and they all died. And what they heard was that if you drive your car to that spot on the road, put your car in neutral the ghost would push your car uphill away from the scene of the accident."

White said there was an automobile accident on the road where a young 35-year-old mother died. He believes this was the trigger incident to the story.

White also said that there is a road in North Park known as Gravity Hill that is located near Irwin Road which produces the optical illusion that your car is being carried uphill. In conclusion he believed that the legends merged together.

Another story that originated in the early 1970s around the time of the legend of a ghost pushing your car up the hill involves leaning tombstones.

People believed that at night the tombstones in a nearby cemetery would move. These tombstones, believed to belong to a husband and

a wife, lean very close together.

By 1994, another legend circulated that the tombstones grew closer and closer together and once they touched the world would end, said White.

Near the tombstones was a hanging tree and in the mid-1970s people believed that Ku Klux Klan members would meet there and would hang people.

On one occasion, White took one of his LRC history classes on a field trip to explore Irwin Road. During this trip they walked all the way down the road with no problems.

"As we were coming back we got through all of the stories and

is this dog just running back and forth like in a broken loop, back and forth the same track in and out of the creek."

Then he saw feet and saw an older couple with the flashlight. The man told White to 'please turn off the light.' He turned it off and he and his class scurried back to the end of the road.

The author said that Blue Mist Road is a "prime example where almost nothing was true but it was true in the sense that it reflected things that were going on in society." He discussed each story and how it connected to society during that time period.

"But we were walking back and suddenly we hear all of this noise down by the creek and so I shine our flashlight down there and there is this dog just running back and forth like in a broken loop, back and forth the same track in and out of the creek."

- THOMAS WHITE

everyone knew basically that it was all urban legend, but as we were coming back we hit the part in the road where we were a mile away from something on either side and it drops off steep and it's all muddy and swampy down near Irwin Road," he said.

"But we were walking back and suddenly we hear all of this noise down by the creek and so I shine our flashlight down there and there

White also discussed the legend of the Green Man, Shades of Death Road in Washington County, and Thirteen Bends at the event. All of these legends can be found in his latest book.

The next Literary Society event entitled "Dance Before the Lord: A History of Gospel Music and Liturgical Dance" will be held on April 1, 2016.

Alumnus, continued from page 1

film he works on, but *The Fault in Our Stars* was one of his favorites. Weimerskirch said the film's production wasn't overly rushed so he and his team were able to take their time to do their best work.

"It had a good story and it related to a lot of people—especially younger people," he said.

Weimerskirch added, "I've been fortunate to work on really good projects—I think it's being able to do what I love. I feel very fortunate that I'm able to do that, to design for a living."

The art director said it's been over 25 years but he still uses the knowledge and skills he gained at La Roche.

"La Roche gave me the core foundation skills: how to draft, how to draw, how to research, how to approach things from an analytical process, understanding the structure of buildings. It was the artistic stuff—drawing and the history of design," Weimerskirch said.

The avid reader said he chose La Roche because he lived nearby and liked that it was a small college.

"I wanted an intimate learning experience," Weimerskirch said. "It's one of the few schools that have a design program related to architecture school."

Weimerskirch said that other than the Art Institute of Pittsburgh, at the time La Roche was the only college that offered an interior design degree.

"I'm thankful I went to La Roche. It was a transformative experience," the art director said. "I take it with me every day."

He said that working hard and being well-rounded is something students should strive for.

"In this day where everything is looked up on Google, try to learn



A shot of Greg Weimerskirch on the set of *American Pastoral*, which he art directed in the fall of 2015.

© EWAN MCGREGOR

as much as you can," the La Roche alumnus said.

Weimerskirch also stressed the importance of networking and getting your name out in the field.

"It's crucial," he said. "I work movie to movie so it's all word of mouth and through the people I know in the industry. It's the same for architecture—you want to build a reputation."

Weimerskirch said that establishing and maintaining

connections with alumni is also helpful.

He added, "Work hard, do your best, and other people notice. I think working is a two-way street: to not only better yourself but better the other person."

The art director said the most important thing he's learned is to love your job—to look at it as more than a means for money.

"I certainly have gone much further [in my career] than I ever thought I would have," Weimerskirch said. "It's taken me all over the world to make movies; I've worked on *Star Wars*. I've met all of these people whom I consider famous—the people who win Oscars for designing movies."

He added, "As a teenager I didn't think I could do these things."

While attending La Roche, Weimerskirch said he drew graphics for the *Crossover*, the previous name for the *Courier*, gave tours to prospective students, participated

in intramurals and was a member of the student senate, now called SGA.

"Working on the newspaper and giving tours built my confidence in public speaking. I was really shy," the art director said.

Weimerskirch said that he was also able to get to know the college's president.

"You could be a big fish in a small pond," he said. "You could make a difference, whereas if I went to some major university I'd be just a number."

After graduating from La Roche, Weimerskirch continued his education at the American Film Institute where he earned his master's degree in motion picture production design. After moving to California and completing a certificate program at Pepperdine University and USC, Weimerskirch registered as an architect. Ultimately, he returned to Pittsburgh to work in architecture and film, where he currently resides.

"La Roche gave me the core foundation skills: how to draft, how to draw, how to research, how to approach things from an analytical process, understanding the structure of building.

- GREG WEIMERSKIRCH

Cursive, continued from page 7

among college students, but also handwriting in general. Thirty-one percent of students who completed the survey reported they cannot remember the last time they wrote someone a handwritten note.

According to 24 percent of students, they wrote someone a handwritten note within the last six months. Nineteen percent said within the past month, 17 percent within the past week and nine percent over a year ago.

Despite students' declining use of cursive, 64 percent reported it should be mandatory for educators to teach students cursive writing in elementary school.

Fifty-nine percent of students who indicated cursive should be mandatory in elementary schools said they first learned to write in cursive at that level.

Of the five education majors who completed the survey, three responded cursive writing should be a mandatory subject in elementary schools. All of the education majors said they first learned to write in cursive in elementary school.

Panitzke wrote educators should teach students cursive writing in elementary school in order to sign documents. Teachers should not, however, Panitzke said, instruct students to use cursive as their

default way of writing.

While the survey's results indicated many students view cursive as only a tool to sign their signature, many also link it with art. Sixty-eight percent of students said they view cursive writing as an art form.

Calligraphy, Nancy Birckbichler said, is the reason she views cursive writing as an art form. Birckbichler is a sophomore child and family studies major.

Amanda Pszeny, a sophomore communications major, said she classifies cursive writing as an art form. Pszeny described cursive writing as an expression of one's

individuality.

"Everyone's cursive has a different look and style to it," Pszeny said. "It is interesting to see different people's cursive."

Of the eight graphic and interior design majors who completed the survey, five said they consider cursive writing to be an art form.

Sixteen percent of students who reported cursive should not be mandatory in schools also said they do not classify it as an art form.

Sydney Harsh, a junior biology major, said, "I think we all develop our own type of cursive writing, and are not really taught how to write in cursive."